

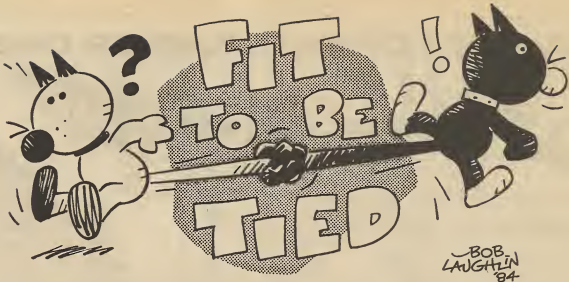
THE TELEGRAPH WIRE

ISSUE 14

COMICS
& CONIX

FREE!





This is FIT TO BE TIED, a column of rhetoric and riposte held together by some of that good old-fashioned medicated goo--it's good for you! This issue's logo is brought to you by Kitz 'n' Katz kreator Bob Laughlin. Many thanks for the delightful surprise, Bob.

Despite the April date, don't let anyone fool you: 1984 has truly arrived, with all its Orwellian implications. Allow me to quote directly from Capital Publications' most recent press release, dated 3/7/84:

"A Capital spokesperson said today that *all Capital publications were being temporarily suspended*," [italics mine] "effective immediately. 'We could not continue to operate under the current circumstances,' the spokesperson said, 'so we have chosen to suspend operations while we evaluate our direction and options.' One option being considered by Capital is a sale of the company. Other options under consideration include format or price changes for some or all titles."

Please, say it isn't so. Say it isn't so! Just last issue I was extolling THE BADGER as one of the few reprieves from a lackluster 1984, and now we're losing not only THE BADGER but NEXUS and WHISPER, too. What does it all mean? How long is "temporary"? And what of Mike Baron, Richard Bruning, and all the other good folks at Capital?

The press release goes on to attribute the company's financial problems to "the glut of publications released on the marketplace in late '83." According to Capital, "the ramifications have been industry-wide, and have affected both sales and payment for past sales across the board."

None of the independent publishers have had an easy time surviving their emergence on the marketplace--and yet their numbers have continued to grow at a fantastic rate. With these new titles pouring into the market every day, in addition to the ever-expanding output of both Marvel and DC, the amount of comic book product available today is overwhelming--and potentially disastrous for the smaller publishers. Of all of them, however, Capital certainly didn't deserve to go, and one can only hope they'll

be back.

Unfortunately, the comics consumer base doesn't appear to be growing quickly enough to accommodate the tremendous wealth of product currently on the market. Could it be that the superhero set has been saturated? If the adolescent male market has, in fact, been plumbed to its depths, other markets (e.g. children's, women's, etc.) will have to be cultivated in order for the industry not to stagnate. This is easier said than done and involves questions of content, problems of distribution and promotion--and money. In their current state, the independent publishers cannot easily afford this massive a campaign, though many of them continue to break new ground in the industry. On the other hand, if forced to succumb to traditional superhero fare as a means of staying alive, the independents will thereby defeat their *raison d'être*. The ultimate rock and a hard place.

In the meantime, I wish the news about Capital were just someone's sick idea of an April Fool's joke.

And on a lighter note:

This issue, with April Fool's in the air, it seemed appropriate to spotlight Joshua Quagmire (heh heh). And who better than Cutey Bunny to herald in the Easter season? Quagmire himself is simply outrageous--as this issue's interview proves beyond a doubt! He's also uncommonly obliging and, in addition to his enchanting Cutey (Easter) Bunny cover, Joshua has contributed a brand new two-page CUTIE BUNNY strip to this issue of the WIRE. And boy, are we proud to be the first to present it! A tip of the WIRE bring to Quagmire and able assistant Tubbins for their efforts.

No fooling!

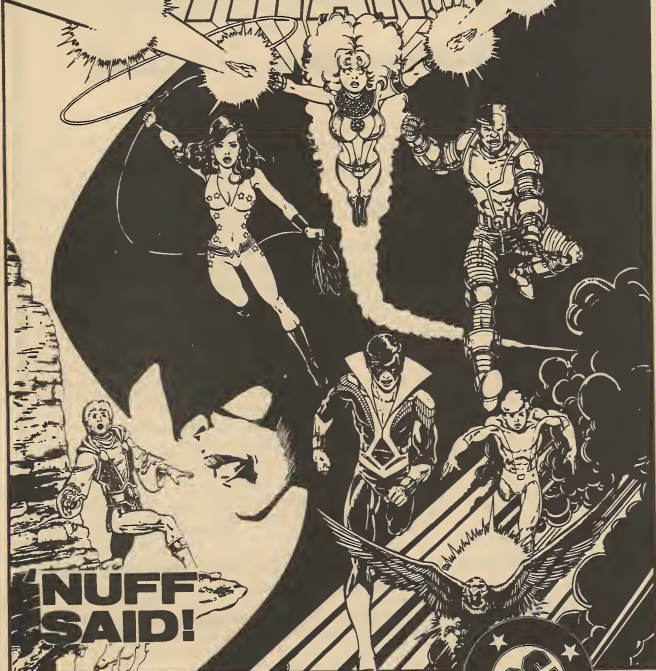
-- Diana Schutz

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 THE TELEGRAPH WIRE #14, April/May 1984. Published bi-monthly by Comics and Comix, Inc., 2461 Telegraph Avenue, Berkeley, CA, 94704. Copyright (C) 1984 individual contributors. All rights reserved. Subscriptions: \$4/six issues. Publisher: John Barrett. Editor: Diana Schutz. Banker: Tom Walton. Cover Logo: Tom Orzechowski. Cover Illustration: Joshua Quagmire. All information contained herein is accurate to the best of our knowledge, but there's definitely some April Fooling going on this issue! Fnords.

DELUXE FORMAT! NUMBER ONE!

THE NEW TEEN

TITANS



NUFF SAID!

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EGCENTRIC EVOLUTIONS

by JOHN BARRETT
PUBLISHER

As I sit and write this column I am looking out my window at blue sky. In early March! Previously there was blue sky in February and January! Thank God I'm a California boy!

In our ongoing effort to provide greater service and to appeal to a broader audience, thereby ensuring the continued health of our business and of the industry as a whole, Comics & Comix is now offering the following programs and products:

ROBOT'S PLAYGROUND PASS - For those people interested in the fine line of toys Comics & Comix now offers, we have created this buyer's incentive program. You will be issued a card which contains 60 spaces and receive a stamp for each \$5 increment of toys you purchase. When all 60 slots have been stamped, you may pick \$50 worth of toys for free! Limitations: the card must be filled within one year from when it was issued, and it may not be used in conjunction with other sales or promotions.

COMIC SAVER - Yes, there is another entry into the world of subscription services. In order to save you time, frustration, and money, Comics & Comix has formed the Comic Saver Club. No longer will you run the risk of missing your favorite title. Simply fill out our Comic Saver form (15 titles per month minimum) and the titles you indicate will be automatically set aside for you. If you indicate 25 or more titles, you will receive a 5% discount; 35 or more, 10%; 50 or more, 15%; and 100 or more, 15% plus 10% off on all your other Comics & Comix purchases. In addition, you will also receive periodic gifts and discounts available only to Comic Saver Club members. The forms are available at your favorite Comics & Comix store. Sorry, but this is not a mail-order service.

Comics & Comix will be instituting other programs in this vein, so stay tuned.

In the product department: humor newspaper comic strip reprint books. Check out Comics & Comix!

growing selection of this genre. There is some great material here: *The Far Side*, *Bloom County*, *Guinon*, *Garfield*, *Doonesbury*, and a host of others. Due to a lack of familiarity (e.g. if the strip isn't carried by your local paper), many people are passing these books by. If you enjoy a good laugh, make sure to check these books out.

We are always searching for new material to carry. If you have any suggestions, please direct them to our store managers. Comics & Comix will do all we can to accommodate you. This applies to guest appearances, too. If your favorite writer, artist, etc. hasn't been in our stores yet, voice your opinion. Don't hesitate to suggest guests from your field of interest—science fiction, toys, games, etc. We are trying to do everything possible to make you happy.

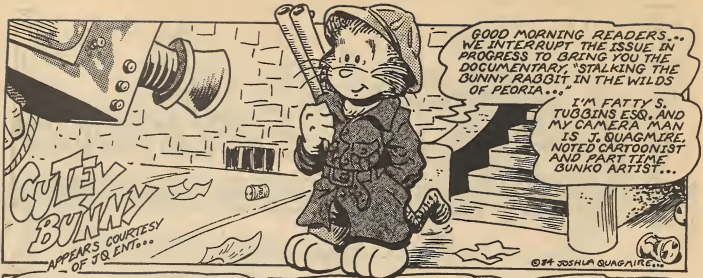
If you are planning to travel this summer, you may want to check out the following comic shops:

HI-DE-HO	Santa Monica and Long Beach, CA
ANDROMEDA	Santa Barbara, CA
LONE STAR	Dallas/Fort Worth (3 locations)
MILE HIGH	Colorado (5 locations)
GOLDEN APPLE	Hollywood and San Fernando, CA
THE COMICSHOP	Vancouver, B.C., Canada
NOVA BOOKSHOP	Montreal, P.Q., Canada
COMIC KINGDOM	San Diego, CA
MILLION YEAR PICNIC	Cambridge, MA
CAMELOT	Houston, TX
COMIC CARNIVAL	Indianapolis, IN
GEPPI'S	Florida, Maryland, Virginia (5 locations)

Tell them John from Comics & Comix sent you!

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GOOD MORNING READERS... WE INTERRUPT THE ISSUE IN PROGRESS TO BRING YOU THE DOCUMENTARY, "STALKING THE BUNNY RABBIT, IN THE WILDS OF PEORIA..."

I'M FATTY S. TUBBINS ESP. AND MY CAMERA MAN IS J. QUAGMIRE, NOTED CARTOONIST AND PART TIME BUNKO ARTIST...

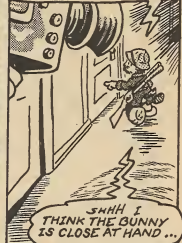
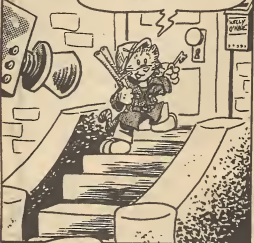
© 84 JOSHUA QUAGMIRE...

THIS IS THE BUNNY RABBIT'S LAIR... OFTEN IT IS NECESSARY TO LURE THE BUNNY OUT WITH CANDY OR FLOWERS...

SHHH... BE VERY VERY QUIET... BUNNYS CAN BECOME INORDINATELY IRRITABLE WHEN SURPRISED, AND HAVE BEEN KNOWN TO SUE...

WHEN STALKING YOUR PREY, EXTREME CAUTION MUST BE OBSERVED AT ALL TIMES TO AVOID ALERTING THEM OF YOUR PRESENCE UNTIL THEY'RE CAPTURED ON FILM...

FORTUNATELY I TOOK THE PRECAUTION OF PROCURING A PASS KEY...



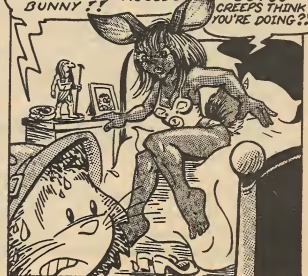
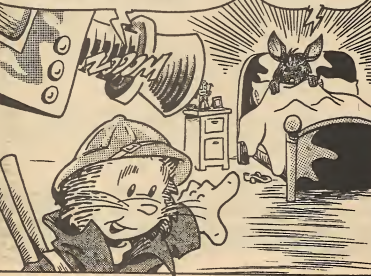
SHHH I THINK THE BUNNY IS CLOSE AT HAND...

AHAH! THERE SHE IS... WE'VE TRACKED DOWN THE BUNNY, AND CAUGHT HER IN HER NATURAL HABITAT...!

WHA... TUBBINS!?

BEWARE IF SHE CHARGES FOLKS, IT OFTEN REQUIRES MANY STRONG MEN TO SUBDUDE AN AROUSED BUNNY!!

AN QUAGMIRE! JUST WHAT DO YOU CREEPS THINK YOU'RE DOING???



MAIN LINES

Compiled by Matthew Denn

The biggest news this month comes from Mirage Studios in Dover, New Hampshire, which has just announced the imminent release of **TEENAGE MUTANT NINJA TURTLES**. This 40-page black and white book is scheduled for a May appearance.

According to Mirage, "The comic follows the adventures of four teenage turtles who have been trained in the martial arts of the ninja--the shadow warriors of feudal Japan. They are also mutants, altered in form and intelligence by mysterious radioactive ooze."

"The [first] story unfolds," continues Mirage, "as the four turtles--Leonardo, Michelangelo, Donatello, and Raphael--embark on a perilous mission to confront their sworn foe, the malevolent Shredder."
Oh yeah???

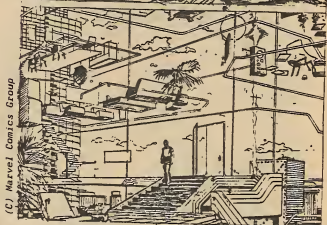
Capital Publications, one of the industry's finest publishers, has announced that it is immediately suspending publication of all its titles. A company spokesperson attributed the decision to financial difficulties caused by "the glut of publications released on the marketplace in late '83."

Capital has emphasized that the decision is not a final one, and that it is considering the sale of the company, format changes, and price changes as possible solutions to its financial problems.

Continuity Publishing, a wing of Neal Adams' Continuity Associates studio, has announced its entry into the comics publishing field with an ambitious line of comics and magazines.

ECHO OF FUTURE PAST is the first of these titles. It will feature continuing stories by Neal Adams ("Frankenstein, Dracula, Wolfman"), Larry Hama and Michael Golden ("Bucky O'Hare"), Arthur Suydam ("Mudwogs"), Carlos Gimenez ("Hom"), and "other surprises."

The only other creator confirmed to be working for Continuity is Esteban Maroto, who will be working on a bi-monthly book with Adams entitled ZERO PATROL.



(C) Marvel Comics Group

A sample of Barry Windsor-Smith's pencils for the double-size X-MEN #186

Continuity's other two scheduled books are **ARMOR AND SILVER STREAK**, a bi-monthly about two brothers, "who are abducted from Earth and become recipients of unusual and unique powers and abilities," and **THE REVENGERS**, a bi-monthly starring Megalith, "the ultimate human being." The premiere issues of these two books and **ZERO PATROL** feature covers by Adams.

Although Adams, credited as "supervisor" of this line, is notorious for his frequent inability to meet industry deadlines with his own work, Continuity boasts that "We understand the necessity in today's marketplace of being able to assure our fans...that Continuity Publishing's products will arrive on time as scheduled. We are totally committed to keeping this promise and therefore we won't be releasing any new title until we feel certain we have solved any scheduling problems."

After years of legal battles, Steve Gerber has reached an out of court settlement with Marvel Comics over ownership of Howard the Duck. Gerber will now assist in scripting the impending Howard movie and begin writing new Howard stories.

Marvel has claimed that the agreement was termed a "mutually agreeable resolution" by both parties, but has not disclosed the details of the settlement.

Vortex Publications in Canada has recently announced that the long-awaited **MISTER X** is back on track. Contrary to previous reports, however, Paul Rivoche will only be doing covers for the book and some of the interior art. The bulk of the interior artwork will be handled by Jaime Hernandez of **LOVE AND ROCKETS** fame, while Hernandez brother Gilbert



(C) Mirage Studios

THE FIRST CHOICE Don't Settle For Second Best

starslayer



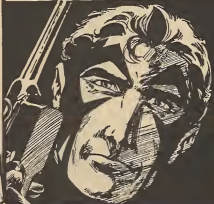
**warp
e-man**



**american
flagg!**



**jon
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will be scripting the series. An exact shipping date for MISTER X #1 has not yet been established, but the book is expected to be released in May-June 1984.

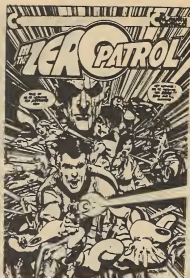
It's springtime once again--time for flowers to bloom, for school to end, and for lawsuits to be filed against Gary Groth and THE COMICS JOURNAL.

The first, as reported by THE COMICS BUYER'S GUIDE, comes from Rich Buckler of the Archie Adventure line. Buckler is suing Groth, Ted White, and Robert Greenberger for \$250,000.

Greenberger has been cited for his article "Exploiting the Market with Bland, Boring Superheroes," which allegedly implies that Buckler is a racist. White, who wrote an article entitled "It All Boils Down to the Editor," is accused of describing Buckler as a "plagiarist and incompetent."

An unidentified spokesman for Fantagraphics told CBG "The lawsuit is absolutely preposterous. We aim to fight it every inch of the way."

The next lawsuit against Groth and the JOURNAL is for a much greater amount--\$2 million--and comes



(C) Adams and Maroto

First Comics Business Manager Richard Felber said, "World Color has been charging us at a much higher rate than they charge the vast majority of our competitors...[when we approached them] they admitted they had been giving most of our competitors preferential treatment, and they informed us they were not going to correct their practices."

Finally, First claims that "after tying up retailer funds, Marvel 'postponed' publication of a number of their announced releases, thereby tying up a substantial amount of retailer buying power and forcing its competitors to compete with 'phantom' titles."

Stuart J. Freedman, Vice President of Marvel's parent Cadence Corporation, said "Marvel does not believe that the proper place to discuss or adjudicate lawsuits is in the press...Therefore, no further comments will be made about the lawsuit or the subjects covered therein until the litigation has terminated." He claimed that "Marvel conducts its business in a perfectly legal manner."

"Fair Play", a three-page story in THREE DIMENSIONAL ALIEN WORLDS will be inked by "Rocketeer" artist Dave Stevens over pencils by Jim Sullivan. The book is scheduled for shipping in April.



Artwork (C) Frank Cirocco

Preview pencils by Frank Cirocco from ALIEN LEGION #3

from former BUYER'S GUIDE publisher Alan Light. Groth is the sole defendant in this suit, for an editorial he wrote which began "We don't have Alan Light to kick around anymore."

Light claims that Groth's editorial "states or implies" that Light, among other things, "is selfish, is downright swinish, is a barbarian, is not intelligent, is crass, is odious, [and] is vulgar."

First Comics has filed an anti-trust lawsuit against Marvel Comics and World Color Press, the company that prints the majority of the industry's four-color comics. According to First, "the suit seeks an undisclosed amount in damages stemming from World Color's charges for printing since November 1982 and Marvel Comics' actions in flooding the marketplace with new publications in an attempt to ward off new competition which has threatened to undermine Marvel's monopoly of the comic book field."



(C) DC Comics Inc.



S. F. SIDELINES BY TOM WHITMORE

Another new publisher! Last time I said they weren't too common and this time I'm looking at two new books from Bluejay Books, a company started early this year by Jim Frenkel. I haven't read all the books they are publishing, but I was very impressed by both DR. ADDER by K.W. Jeter and THE DDDR INTD SHADOW by Diane Duane.

DR. ADDER (\$7.95; 350 copy collector's edition \$32) is a paranoid nightmare: more paranoid than most of Philip K. Dick. It's about a battle to the death in the Los Angeles of the future, where whores are surgically altered to suit different tastes, drugs are everywhere, and the city is torn by John Mox's Moral Forcers and Dr. Adder's followers. There are some fascinating ideas here, including a drug that allows mind-melding, and the Forceglove, the ultimate terror weapon. There's some weird humor. And there's a hell of a lot of blood, guts, sex, and just plain violence. The book is brutal. It was written in the early '70s, about the same time as Spinrad's THE MEN IN THE JUNGLE and Disch's CAMP CONCENTRATION. Jeter is not the genius Disch is; this book is uneven and at times descends into attempting to gross out the reader rather than tell the story. But the book is compelling. I have one editorial-type gripe: the Philip K. Dick Afterword describes itself as a Foreword and talks about the experience you are about to have in reading the novel. I understand that Bluejay has a policy of only doing Afterwords; if so, someone should either have broken it or re-written the Dick piece.

THE DDDR INTD SHADOW (\$7.95; 500 copy collector's edition \$40) is the sequel to a book Frenkel published years ago when he was editor at Dell, THE DDDR INTD FIRE. These are very well done fantasies, with strong characters facing difficult challenges, but the second book is probably difficult to understand without the first (unfortunately long out of print in this country). In many ways this is a standard fantasy plot: the prince must fight to regain his throne in order to renew the ancient rites that hold the land together. Duane builds strong background myths that make her culture real and appealing and make the story seem new. Particularly well done are the sequences in which Segnora must come to terms with suppressed memories, and the sequence in the Glass Castle, where the spirits of suicides must go for eternity. Duane does have a tendency to throw in the kitchen sink, however, and her dragons are a bit cute for creatures as old as they are. I don't care; I liked this book a great deal.

I admit to having been slightly disappointed by David Brin's new novel THE PRACTICE EFFECT (Bantam, \$2.75). Brin's previous two novels were science fiction that John W. Campbell, editor of ASTOUNDING,

would have loved: strong plots, characters with problems they can solve, and lots of ideas. This one is an attempt to write the style of fantasy that Campbell bought for UNKNOWN in the '40s, and it has a lot of the problems that fantasy of the '40s had. Dur hero is a whiz kid who has been done wrong at the zlevatronics lab, and who gets a chance to get promoted back to his previous level if he'll repair this probe that's off in an alternate reality. Of course, he gets stranded on this alternate world, where one of the laws of thermodynamics doesn't hold. His adventures are fun, and the book has much to recommend it. However, there are no reasonable women in this book (not a problem in Brin's other books), there are a few too many silly discoveries, and the villains are too venal and not at all fleshed out. In the end I felt as if I'd gained nothing much by reading it. It's nothing special, and I'd been hoping for better.

Barbara Hambly wrote a trilogy called THE DARD-WATH TRILIDGY which was good gritty heroic fantasy: lots of realistic fighting and no easy answers (except, regrettably, the last one). IN THE LADIES OF MANDRIGYN (Ballantine, \$2.95), she returns to this type of story. Mandrigny, a city where the women are almost chattel, has been conquered by the Wizard King, Altokis. The women send a female emissary to hire mercenaries to free their enslaved men; when she is unable to do so, she kidnaps the chief of a mercenary band and drags him back to train a group of female commandos. Hambly nicely balances male and female roles here; I find a few of her generalizations suspect, but she has very strong women and very strong men. One person I discussed the book with felt that there were no surprises, that it was too predictable. I felt that Hambly was very good at planting the seeds of what would happen next; what my friend thought was a flaw, I thought was skillful.

The final Nebula ballot is out: novels on the list are Brin's STARTIDE RISING, MacAvoy's TEA WITH THE BLACK DRAGON, Benford's AGAINST INFINITY, Wolfe's CITADEL OF THE AUTARCH, Spinrad's THE VOID CAPTAIN'S TALE, and Vance's LYONESSE. Next time, I should be able to tell you what won.

Tom Whitmore is a well-respected member of the science fiction and fantasy field. A contributor to various fanzines, Tom is also co-owner of THE OTHER CHANGE OF HOBBIT, a fine SF and fantasy bookstore, located in Berkeley's Sather Gate Mall, at 2433 Channing Way.

EVEN MORE IN '84



CEREBUS

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NEIL THE HORSE



ON SALE HERE
NORMALMAN



FLAMING
CARROT

WHAT'S UP, DOC?

An interview with Joshua Quagmire

All illustrations accompanying this interview are
copyright (c) 1984 Joshua Quagmire



Artist's sketch of the interview in progress featuring Quagmire (prone), the feline Tubbins, and ye aggravated interviewer

When Corporal Kelly O'Hare fondles her magic amulet, she changes to...Cutey Bunny--a sexy, female, superhero, um, er, rabbit. Complete with that kind of wide-eyed, innocently luscious appeal, glimpses of flashing garters, and a wardrobe that mainly isn't, Cutey Bunny has rapidly become the darling of the funny animal set. As she herself would say: Gosharooty!

The creation of writer/artist Joshua Quagmire (who???) Cutey Bunny originally burrowed up from underground, along with the not-so-darling (but still lovable) Space Gophers Al and Al, just a little over a year ago in the premiere issue of ARMY SURPLUS KOMIKZ, a black and white comic book that poked fun at the superheroic myths and comics formulae we've all come to know only too well.

I assure you that Joshua Quagmire is not an April Fool's joke--despite appearances to the contrary. Let me be polite and say, rather, that he is an enigma. I can't remember when I first came up with the, uh, hare-brained scheme to interview Quagmire, but (for reasons that will become obvious) I certainly rue the day! Though the man is a genius at the drawing board, in his personal life he has clearly straddled the bounds of eccentricity only to plummet into pure and incoherent but undeniable madness. I mean: flipped out, loose screws, looney tunes. Folks, I'm talking certifiably wacko! Had it not been for Fatty Tubbins, Quagmire's feline PR rep and able inker, this interview could never have taken place. (Whether I owe Tubbins a blessing or a curse on this point remains a mystery to me!)

I interviewed Quagmire and Tubbins in January of this year. It was a memorable experience--but one that I'd sell my soul, in fact, to forget! Thanks (and a tin of Purina Cat Chow) are due to Fatty T. for his help in copy-editing the transcript and for providing the many illustrations that accompany this interview. And to Quagmire...well, a begrudging nod for this issue's Easter (Cutey) Bunny cover, but otherwise: A big fat raspberry to you, J.Q.!

-- Diana Schutz

DIANA: Hello there readers, I'm Diana Schutz, and today we're here with noted cartoonist and dashing young man about town Joshua Quagmire and his assistant Fatty S. Tubbins Esquire...

TUBBINS: Hi Mom!

QUAGMIRE: Uunngr...

DIANA: What?

TUBBINS: He said "uunngr..."

DIANA: I know that.

TUBBINS: He's always like this in the morning.

DIANA: It's 2:30.

QUAGMIRE: Urrrugh...

TUBBINS: Well, he doesn't get up 'til 1:00.

DIANA: He's not up now--I mean, he's lying on the floor. Is he okay? His eyes are all red and glazed over and he looks like a horse stepped on his face.

TUBBINS: Well, that's about normal.

QUAGMIRE: Igurthupthh...

TUBBINS: Here Josh, get up, get up. Let me help you back on your chair.

QUAGMIRE: Uhhh...?

TUBBINS: There you go...here, here's your coffee.

QUAGMIRE: Uhhh...?

TUBBINS: Here it is, right in your hand.

QUAGMIRE: Ehhhh...Oupthl...!!

TUBBINS: Now it's on your shirt...

DIANA: I'll get a towel.

TUBBINS: No problem. Just let him suck it off. We have to watch him though, last week he swallowed a button.

DIANA: Uhh, well, while he's having his coffee... How long have you been working together?

TUBBINS: Since he hired me.

DIANA: Right. Well why don't you tell us something about yourself, Tubbins. Born...?

TUBBINS: Yes.

QUAGMIRE: So was I...

TUBBINS: There may be some dissension about that.

DIANA: Oh, so it speaks...

QUAGMIRE: Who are you...? Hey Fatty, who's this--

DIANA: I'm Diana Sch...

QUAGMIRE: Hey I told ya not to let any more of them bimboes in here...

TUBBINS: No, this is Diana...

QUAGMIRE: Who...???

DIANA & TUBBINS: DIANA!!!

QUAGMIRE: Dh hi Diana... Hey what're ya doin' here...?

DIANA: I think I'm interviewing you.

QUAGMIRE: Me...?

DIANA: I am having second thoughts. Say Tubbins, you want to go out and get some lunch?

QUAGMIRE: Fatty, who is this really...??

DIANA: I'm Diana Schutz from THE TELEGRAPH WIRE.

QUAGMIRE: I asked him...

TUBBINS: She's Diana Schutz from THE TELEGRAPH WIRE.

QUAGMIRE: Now I'm hearin'! echoes...where's my coffee??

DIANA: It's on your shirt.

TUBBINS: Here, have mine.

QUAGMIRE: Gak...this has milk in it...I like it black...

TUBBINS: I'll get you another.

DIANA: Just let him suck his shirt.

QUAGMIRE: Dh hello there Diana. We've been expectin' you...when did you come in...??

DIANA: Better you should ask when I'm leaving--which is right now!

QUAGMIRE: No, don't go Miz Sculpzz, I jus' wanna say I love the Telegraph, great little invention, I use it all the time...

TUBBINS: No no! THE TELEGRAPH WIRE is a fanzine.

QUAGMIRE: What? Dh yeah...that's right...I love the TELEGRAPH WIRE, great little mag. I read it all the time...Just wish you'd print the horses' names a little bigger...

DIANA: Look, I'm going out for a hamburger, Tubbins. You coming too, or what?

QUAGMIRE: Hey, just kiddin', I knew all along you weren't Thomas Edison...

DIANA: That's it! I came to do an interview. If you don't want to do an interview, I'm leaving!

QUAGMIRE: No, don't go...Ask me anything Miz Sculpzz...

DIANA: Schutz.

QUAGMIRE: Wha...?

DIANA: SCHUTZ, SCHUTZ!!

QUAGMIRE: Hey turn off that TV, that lousy Hogan's Heroes is on again...

DIANA: I'm leaving!!!

TUBBINS: No wait, just ask him something.

DIANA: Oh alright. Um, why do you do comics about a bunny rabbit?

QUAGMIRE: To make money...

DIANA: Right. Interview's over, thank you.

TUBBINS: No, no, wait! What he meant to say is he's producing an alternative comic, a humor comic--to, umm, 'to enrich an' enlighten the comic buying public, to explore new or at least different facets of the medium, an' to try an' rekindle interest in funny animals which have been virtually moribund these last few years.

DIANA: Dh? That's what he meant to say, is it? And who do you suppose will believe that?

TUBBINS: Probably the same turkeys that buy CUTIE BUNNY.

DIANA: Umm alright, but why Cutie Bunny?

TUBBINS: You mean, why not a cat or a dog or something'?

DIANA: I think so...yes.

TUBBINS: Well, Josh never set out to do a comic about bunny rabbits or anything else, but back in 1980 he sketched a little rabbit an' called her Wunner Bunny, for no particular reason that I can remember. Anyway, he showed it to a few people, an' they liked her, so he did a few more...

DIANA: You say her name was Wunner Bunny?

TUBBINS: Yeah, she wore sort of a Wonder Woman costume--but after a little while he changed it to Cutie Bunny. It's a pun on a Japanese character.

DIANA: Yes, I know.

QUAGMIRE: I never liked that name...

TUBBINS: Diana?

QUAGMIRE: No, Cutie Bunny...it's a stupid name...!!

DIANA: Then why did you use it?

QUAGMIRE: I dunno, it seemed like a good idea at the time...

DIANA: And now you're stuck with it?

QUAGMIRE: Somethin' like that...I kinda wisht I'd a jus' called her Kelly D'Hare...

DIANA: You had trouble with that name too, didn't you?



Fatty Tubbins and Cutie Bunny

QUAGMIRE: I don't wanna talk about it...

DIANA: About what?

QUAGMIRE:

DIANA: Hello hello, are you there?

TUBBINS: He's sulking. He told you he didn't want to talk about it.

DIANA: Dkay...well, Cutey Bunny, I mean, Kelly D'Hare is very sexy...why is that?

TUBBINS: Well, there are some things in life you just gotta do...

DIANA: Like drawing sexy bunny rabbits?

TUBBINS: Beats a poke in the eye with a sharp stick.

DIANA: Umm okay, but why dress her up in all those sexy costumes?

TUBBINS: Well, we thought of drawin' her without the sexy outfits, but we didn't want to be rated triple-X.

DIANA: I seem to be getting nowhere fast. What I meant to say was that most female funny animal types are more roly-poly--you could hardly call Petunia Pig or Minnie Mouse "sexy". But you two seem to have gone out of your way to make Kelly not just cute, but as damnably sexy as possible. Any reason for that, other than just fulfilling your personal fantasies?

TUBBINS: Actually, it all goes back to something Al Capp said one time when asked why all his women were either fantastically beautiful or godawful *ugly*--he pointed out that nobody wants to look at an average-looking girl. You have to go to one extreme or the other. Check out your comic strips: virtually all the women, no matter whether secretaries, housewives, or whatever, could put most movie stars to shame. Of course we coulda gone the other direction, but who wants to look at a ugly bunny? Not me. An' I don't think we'd sell half as many books.

DIANA: Sell books? Wait a minute, we're not done talking about--

TUBBINS: Of course some clotpoles seem to think underground an' alternative comics artists should just work for the sheer ascetic enjoyment of it all... whatever that means.

DIANA: Wait a minute...

TUBBINS: The fact of the matter is you gotta sell books. If your book doesn't sell, you're out on the street. Just try telling your landlord you're workin' for the ascetic enjoyment of it all an' see what he says!!!

DIANA: As long as you insist on talking about business, why do funny animals? Let's face it, funny animals haven't been successful in recent years; except for a few newspaper strips, they seem to be a losing proposition...a rather unpopular genre, you might say.

TUBBINS: Watch it sister!

DIANA: Dh...sorry. Well, have either of you considered working for one of the larger established companies, say doing superheroes or somesuch?

QUAGMIRE: What...? Sell out our principles, give into the tyrants of comic capitalism...? Would you have us auction our ideals, barter our brainchildren, traffic in bunny burlesque??? Nay woman, I say thee nay! Begone ill-begotten temptress, nay, a thousand times nay...

TUBBINS: He means nobody's asked us.

DIANA: I liked it better when he was sulking.

QUAGMIRE: Tubbins, who is that...? Where's my coffee...?

DIANA: Try sucking on your sleeve.

TUBBINS: It's Diana. She's here to do an inter--

QUAGMIRE: Dh hi Diana...when did you come in...??

DIANA: Look, I'm not going through all that again.

TUBBINS: Quick, ask him a question while he's coherent.

DIANA: Okay, we were talking about Cutey Bunny--why funny animals? Why not something more lucrative, like teen hero teams, or STAR WARS clones, or mystical gobbledygooop garbage that so many other artist/writers are cashing in on?

QUAGMIRE: Gee, I'm glad you asked that...Uhhh... what was the question...?

DIANA: Quit stalling, Quagmire. It's about time you contributed something.

QUAGMIRE: Uhhh, okay...It's like this...If I was a publisher, I probably would do some of that stuff... Let's face it, gunk like that sells books, the Merry Marvel Marchers eat it up...If that's what they want, I'd be more than happy to feed it to them...Unfortunately I have only enough time an' capital to publish one book, so I had to make the decision whether to do something I liked or something I thought would sell...It takes months to put a book together; if I had to look at some of that stuff you listed for months on end, I'd probably puke 'all over the pages, I couldn't take it...

DIANA: Well, doesn't CUTEY BUNNY sell?

QUAGMIRE: Yeah, but not a lot...just enough for us to get by on...

TUBBINS: I think a lot of the problem is the book is black 'n' white. Almost all black 'n' whites have rotten sales figures in comparison to color books.

DIANA: Why do you think that is?

QUAGMIRE: I dunno...It does prove that morons aren't color blind...I've tried to get people to pick up copies of the SPIRIT [magazine] down at the local comix shop...an' when they saw it was black 'n' white, they wouldn't touch it...they wouldn't even look at it...I guess they gotta get their color hero fix...

DIANA: So you think if CUTEY BUNNY were in color, the book would sell better?

QUAGMIRE: Dh that's obvious...

TUBBINS: The question is how much better? An' whether it'd be worth it. A color book needs quite a sizeable circulation.

DIANA: I think there's more to it than that. You seem to be doing a number of things that haven't been traditionally popular among comix readers.

QUAGMIRE: Like ferinstance...?

DIANA: Well, besides funny animals, Cutey Bunny is very female--superheroines aren't big sellers--and finally she's black. I don't think anyone's ever done a black female lead in comics...

TUBBINS: An' precious few black male leads either.

QUAGMIRE: Well she just seemed to work out that way... It wasn't something I planned ahead of time...



started out as Wunner Bunny...

QUAGMIRE: We were...??

DIANA: Yes we were. Now how did Wunner Bunny change to Cutey Bunny?

QUAGMIRE: She probably rubbed her amulet...

TUBBINS: Tell her about the duck story.

QUAGMIRE: Who...?

TUBBINS: He drew the first Cutey Bunny story--it's the duck story in issue #1.

DIANA: I know that.

QUAGMIRE: What he means is I drew up this story, without any idea of what to do with it...an' it sat around an' eventually wound up in my portfolio... I took it out on a couple of job interviews...I noticed they'd flip through most of my stuff pretty quick, but when they got to her, they'd stop an' look at the pages...

DIANA: They were interested in the sexy bunny.

QUAGMIRE: Yeah...she got me a couple of jobs, so it eventually dawned on me that I had something here...

DIANA: Then what? Did you talk to any publishers?

QUAGMIRE: No not really; at the time I didn't know any publishers...an' I figured nobody in their right mind would publish a bunny rabbit comic, so I decided to do it myself...

DIANA: Rarely have I heard a more apt statement.

QUAGMIRE: Huh...?

DIANA: Never mind. You say you didn't think anyone would be interested in rabbits. How about Captain Carrot?

QUAGMIRE: This was spring '81, before Carrot...the first time I heard of him was about three months or so before his first issue came out... At the time I had the first two stories in CUTEY BUNNY pencilled, an' the duck story was mostly inked...

DIANA: What did you think when you heard about it?

QUAGMIRE: Umm...well...ummm...

TUBBINS: You couldn't hardly speak to him for three days.

DIANA: Upset, eh?

TUBBINS: He was hiding in the closet.

DIANA: Then what?

QUAGMIRE: Wasn't much to do 'cept keep goin'...it turned out there's virtually no similarity between the characters anyway...

DIANA: Other than they're both rabbits.

TUBBINS: Actually Kelly is a hare.

DIANA: Huh?

QUAGMIRE: Yeah, I didn't know the difference myself... I hadda read up on it...

DIANA: Never mind. I think I follow you so far. But how is it that Kelly/Cutey Bunny is black?

TUBBINS: You know, there's a funny story about that...

QUAGMIRE: There is...?

DIANA: Stay outta this, Quagmire!

TUBBINS: Well, we were in this life drawin' course an' one day, instead of sketchin' the model, Joshua started sketchin' one of the other students--I think he did it mostly to irritate the instructor--her name was Margie, I think.

DIANA: The instructor?

TUBBINS: No, the student.

QUAGMIRE: Who...??

DIANA & TUBBINS: Shuttup!!!

DIANA: So what does this have to do with Cutey Bunny?

TUBBINS: Well Margie was black, an' she wore her hair in braids, then she twisted her braids together an' over her right shoulder, just like Cutey Bunny in her military uniform.

DIANA: Oh, I see...



Cutey Bunny's prototype,
Wunner Bunny

TUBBINS: Yeah, Josh got interested in braids an' cornrows; he started drawin' girls with braids, then he tried out the bunny with braids.

QUAGMIRE: I kinda likèd it...

TUBBINS: It wasn't a popular move...he went back an' redrew the duck story--which was still just pencils at the time.

DIANA: Redrew Kelly with braids so she'd look black?

TUBBINS: Yeah, there wasn't really much to change.

QUAGMIRE: I showed it to people...an' they told me I was crazy...

DIANA: That's hardly surprising...oh, you mean about the story.

TUBBINS: Yeah, but once he gets fixated on an idea, it's hard to change.

QUAGMIRE: I sorta got a one-track mind...

DIANA: If that.

QUAGMIRE: Where's my coffee...?

TUBBINS: I'll get some.

DIANA: Josh...hello Josh, are you there?

QUAGMIRE: Oh hello...I'm Diana, who are you...?

DIANA: No I'm Diana, you're Quagmire.

QUAGMIRE: Really...?

DIANA: No, I was only fooling.

TUBBINS: Here's your coffee, Josh.

QUAGMIRE: Uh huh...Slup, slup...say, who is this really...?

DIANA: Just drink your coffee. Tubbins, you two obviously must have been doing artwork before CUTEY BUNNY.

TUBBINS: Yeah, Josh is a graphic artist. He's been workin' on an' off at it for about twelve years or so. Of course, doin' ads, brochures, book layout,



story illustrations, an' like that, goes relatively unnoticed by comic fans.

DIANA: These weren't comics-related projects?

TUBBINS: Right, an' for the most part graphic artists go uncredited anyway.

QUAGMIRE: In over ten years I only got one piece o' mail about my work, an' that was a lawsuit notice...

DIANA: Oh my...

QUAGMIRE: It's alright...they didn't follow through... That's one o' the advantages of bein' poor as a beggar: it's not financially feasible to sue you...

DIANA: So you've done most of your work behind the scenes, so to speak.

QUAGMIRE: Yeah...then you do a couple o' comic books an' you become a celebrity overnight...at least in comic book circles... Comic fans are weird...

DIANA: So you went from being an unknown slob to a well-known slob.

QUAGMIRE: Uurp...where's my coffee...?

TUBBINS: It's in your hand...oops! Now it's on your shirt. I'll get you another.

QUAGMIRE: Never mind...I'll just suck it...

DIANA: I should probably ask you about the back-up feature: "Al & Al, Space Gophers Incorporated."

TUBBINS: Go ahead.

QUAGMIRE: Slup...slup...

DIANA: Well, what's going on with the gophers? In issue #2 you seem to be introducing a lot of new characters.

TUBBINS: You mean the crew of the Decatur, yeah, we'll be seein' more of them in the future. They're actually some of the oldest characters in the book:



A perplexed Kelly O'Hare confers with Ashtoreth the fox

they predate the gophers, who predate Cutey Bunny.

DIANA: Predate? You mean you've been working with them longer?

QUAGMIRE: Yeah, some of them go all the way back to my high school days... There's quite a depth of history behind them an' the Confederacy...

DIANA: Confederacy? Like in Robert E. Lee?

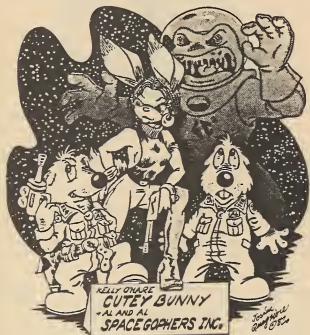
QUAGMIRE: Naaaa, confederacy is a form of government... Canada is a confederacy...betcha didn't know that...

DIANA: Actually I did. So the crew of the Decatur is part of a governmental group, a confederacy?

TUBBINS: It's sorta like if, instead of calling us Americans, we were members of the Republic of North America.

DIANA: So it's a confederacy of something or other?

QUAGMIRE: Yeah, the Triworld Confederacy... Which were their original three colonies... Since then the confederates have expanded out quite a bit...



DIANA: So you're introducing them into the gophers' story--why is that? Have you ever done anything with them before this?

TUBBINS: As far as publishing, no.

DIANA: If they predate CUTEY BUNNY, why haven't you done a comic or story about them before now?

QUAGMIRE: I never really felt competent to do them correctly...

DIANA: And you do now?

QUAGMIRE: No...but what the hell...

DIANA: Any chance you might do stories about the Decatur, without the gophers?

QUAGMIRE: Yeah, maybe...it all depends on how well they go over... There's quite a story behind them... the Decatur an' the Confederacy are just part of it... It's the History of the Universe part 37, or something like that...

DIANA: There's a lot to it then?

QUAGMIRE: Yeah, there's all sorts of characters an' layers to it... Ferinstance...in issue #3 we'll be

introduc'n' Abercrombie Jones...he doesn't have a lot to do with the current storyline...but he's one of the pivotal characters in the history of old earth...

DIANA: In what way?

QUAGMIRE: That's a secret... Can't tell you everything, now can we...?

DIANA: Will we be finding out in the Gopher Wars storyline?

QUAGMIRE: No, not really... Maybe if the Decatur gets its own series...

TUBBINS: An' maybe not then.

DIANA: About the gophers themselves, in CUTEY BUNNY #2 you reintroduce Pandora, who was already in their story in FAN-TASTIC #2--

QUAGMIRE: Fantastic...

DIANA: Yes?

QUAGMIRE: Oh nothin', I just thought that was a fantastic question...

DIANA:

TUBBINS: Actually what it was...there's an original gophers story that's never been published, where Al an' Al were by themselves. Nobody Josh showed it to was much interested in it, so he decided to add a little cheesecake--Pandora--he thought she might raise a few pulse rates. Well, before he got around to doing anything about it, Cutey Bunny came along an' he sorta got sidetracked.

DIANA: That's why Pandora wasn't in CUTEY BUNNY #1?

TUBBINS: Well, there's more to it than that. When Josh got done with the duck story, he decided that Kelly wasn't really like how she was portrayed--

QUAGMIRE: Somewhere along the line she acquired a soul...

TUBBINS: Yeah, so instead of throwin' out the first story, we put her in the gopher story--sort of to get a second shot at doin' the character right.

QUAGMIRE: She took over Pandora's spot in that story... to have both of 'em woulda jus' cluttered up things...

DIANA: I see. So you reintroduce Pandora in #2, but she walks out at the end of the story. I take it she'll be back.

TUBBINS: Oh sure. You know, you haven't asked why the gophers are both named Al. People usually ask that.

DIANA: Okay, why are they both named Al?

QUAGMIRE: Who...?

DIANA: Al and Al, the gophers!

QUAGMIRE: Oh them...Hey, my shirt's all outta coffee...!!

DIANA: Here, I'll spill some more on it.

QUAGMIRE: Thanks...

TUBBINS: Speaking of next issue...

DIANA: What??

TUBBINS: I said, speaking of next issue...

DIANA: Okay, free plug time, speaking of next issue, what happens next? Will President Ronnie be back?

QUAGMIRE: Who...?

DIANA: President Ronnie.

QUAGMIRE: Ronnie's a shx* head...!!!

DIANA: President Ronnie?

QUAGMIRE: That's the one... They're all sh@# heads...! A buncha Commie sh*§ heads...!!

DIANA: Who?

QUAGMIRE: All of 'em...!

TUBBINS: I thought you said you voted for him last election.

QUAGMIRE: Damn straight I did...six times...!!

DIANA: Six...?

QUAGMIRE: I believe in voting early an' often...!

DIANA: But if you don't like him...!

QUAGMIRE: He was runnin' against Bozo the Clown... I'll take a sh!@ head over a Bozo any day...!!

DIANA: Okay, why don't you tell us about next issue?

QUAGMIRE: Got any chicken livers...?

DIANA: Huh?

QUAGMIRE: Chicken livers...Hey, drink a little juice offa buncha chicken livers in the mornin'...Man, that'll wake ya up...!!

DIANA: I imagine... Speaking of next issue...!

QUAGMIRE: It's Commies! The Commies are behind it all...!!

DIANA: Next issue??

QUAGMIRE: Next what...???

DIANA: Next issue, you were telling me about next issue...!!

QUAGMIRE: I was...?

DIANA: You'd better!!

TUBBINS: I thought you'd never ask. Next issue is called "Rock Around the Loch" an' it takes place at--

DIANA: Loch Ness.

TUBBINS: How'd you know?

QUAGMIRE: You'd better watch out for 'em, they're everywhere...!

DIANA: Commies?

QUAGMIRE: No, next issue...!

DIANA: Thank you. Now...!

QUAGMIRE: I'd like to take this opportunity to state that I am not now an' never have been a card-carrying Martian...!

DIANA: Right. *Next issue...*

TUBBINS: Nextissueweintroducealottanewcharacters, there'skelly'slittlesisterTaffy,ChumleyKnicken-bocher,GrandmaPhooby,ThePurplePuffle,an'Lt.Lewis Clark...gasp...pant, pant...!

DIANA: Come up for air, Tubbins.

TUBBINS: Gasp, pant...!

DIANA: Next issue, it sounds like you're introducing some new characters.

QUAGMIRE: Huh...?

DIANA: I was saying, next issue--

QUAGMIRE: Hey, capital idea...ask me about next issue...!

DIANA: Quag, you haven't escaped from the loony bin, have you?

QUAGMIRE: Not recently...!

DIANA: Are you going to tell me about next issue, or do I go home?

QUAGMIRE: You are home...!

DIANA: No, you're home: this is your office.

QUAGMIRE: It is...? No wonder it looks familiar...!

DIANA: Next issue...!

QUAGMIRE: I thought it was DeyáFoo...!

DIANA: Déjã-vu?

QUAGMIRE: Well...one o' them Defo sisters...!

DIANA: Right. Look, can we just get on with it?

QUAGMIRE: Sure... Say, who are you...??

DIANA: Never, mind that. Just tell me about issue #3.

QUAGMIRE: Okay...but this is top secret...just between you an' me, huh...?

DIANA: I won't tell anybody except about 5000 readers.

QUAGMIRE: Okay then, as long as it's among friends...!

DIANA: When we were at Baycon last fall, you told me about Cutey Bunny's little sister, Taffy...!

QUAGMIRE: I did...?

DIANA: Yes. Would you like to tell our readers something about Taffy?

QUAGMIRE: She's Kelly's little sister...!

DIANA: Yes, go on.

QUAGMIRE: Ummmm...ahh...her name's Taffy...!

DIANA: Why don't you tell us how you originally intended Taffy to be Kelly's daughter, but you got so much adverse reaction to that idea that you eventually changed her to Kelly's little sister, so as to still use her in the story without the negative connotations that the daughter had...!

QUAGMIRE: Gee...you know that story better than I do...!

TUBBINS: It seemed like a daughter ruined Kelly's status as a sexpot.

DIANA: Too bad. I liked the idea.

QUAGMIRE: So did I...!

DIANA: She's your character; why didn't you just go ahead with it?

QUAGMIRE: I dunno...I waffled back an' forth for quite a while...! Then one day I was watchin' a Judy Garland movie, *Babes on Broadway* or somethin', an' I realized I'd been lookin' at the whole thing backwards an' upside down...!

DIANA: Quag, that doesn't make any sense.

TUBBINS: Why should that be a surprise?!

DIANA: As long as we're speaking of Taffy, why is it that you're introducing her as a character? Is it that you just want to do another bunny rabbit, or what?

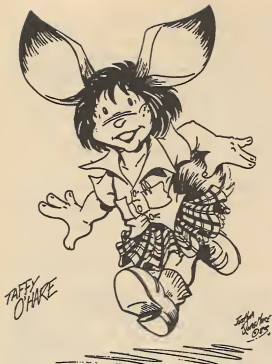
QUAGMIRE: Glad you asked that...umm, what did you say your name was...?

DIANA: Diana.

QUAGMIRE: Right, glad you asked that, Deeno...!

DIANA: Diana!

QUAGMIRE: Right Dina...glad you asked that... Actually Taffy is another spin-off idea...! Something I've given quite a lotta thought to is doin' a for real children's comic featurin' Taffy an' Tubbins here...!



DIANA: A children's comic? Do you think you can market it through direct sales only?

QUAGMIRE: That's a problem... Probably not...so we'll have to sell the idea to a larger publisher who can get it into 7-Elevens an' like that...

DIANA: And how likely do you think that is?

QUAGMIRE: I dunno...can't tell 'til I've tried...but for starters we're doin' issue #3 as a prototype to show how the characters work... Then I can show it to publishers an' say "Look at this...If you'd print these, we can sell 'em to kids an' make a lotta bucks..."

DIANA: You want the kids' money?!

QUAGMIRE: I want it all, every cent of it...Nyah, ha ha ha haaaaaa...

DIANA: Would you like to talk about any of the other characters you're introducing in #3?

QUAGMIRE: Where's my coffee...?

TUBBINS: You spilled it.

QUAGMIRE: Is there any more...?

DIANA: No, now would you like--

QUAGMIRE: You don't have any prune juice, do you...?

DIANA: NO!!!

QUAGMIRE: Good, I hate prune juice...

DIANA: Why don't you tell us all about some of the other new characters in issue #3?

QUAGMIRE: Maybe we should talk about some of the other new characters...

DIANA: Brilliant!!

TUBBINS: There's Lieutenant Lewis Clark. He's sort of a potential boyfriend for Kelly.

DIANA: Potential boyfriend?

QUAGMIRE: Is there an echo in here...?

TUBBINS: Well, a lot of people have complained about Captain Huey in issue #1. He was always just meant to be a one-shot.

DIANA: One-shot?

QUAGMIRE: There it is again...

TUBBINS: So we thought it was about time to introduce someone else as boyfriend potential--probably Kelly has a lot of boyfriends. Readers seem interested in the romance angle.

DIANA: There's always the fox, Ashtoreth.

TUBBINS: I'd just as soon not get into that.

QUAGMIRE: Hello...Hello...Echo...

DIANA: Huh?

QUAGMIRE: ECHO...ECHO...

DIANA: What are you doing?

QUAGMIRE: It doesn't work for me...

TUBBINS: Then there's Grandma Phoooby. The first half of the story takes place in her boarding house. An' Professor Chumley Knickenbocher: he's a man from Kelly's past.

DIANA: Another love interest?

TUBBINS: No, he's an archaeologist; she used to work for him.

DIANA: Before she became Cutey Bunny?

TUBBINS: Right. He's sort of an Uncle Scrooge figure--not that he has any money, which he doesn't--but he acts as a catalyst: he pops up now an' then to drag her off on some cockamamie expedition to somewhere or other.

DIANA: And in issue #3 they go to Loch Ness.

TUBBINS: It seemed like a good idea for starters.

QUAGMIRE: Let's talk about the fox...

TUBBINS: I think this is a children's mag.

QUAGMIRE: I don't give a damn, I wanna talk about the fox...

DIANA: Why?

QUAGMIRE:

TUBBINS: You got him there.

DIANA: She is interesting though. Why do a character that's a lesbian fox?

TUBBINS: I think she's more bisexual, really.

QUAGMIRE: Let's not talk about the fox...

DIANA: Are you trying to be difficult?

QUAGMIRE: I wanted to talk about the other fox...

DIANA: Other fox???

QUAGMIRE: There's that damn echo again...

DIANA: You were saying there's another fox--other than Ashtoreth, that is?

QUAGMIRE: Who told you...? That's s'posed to be secret...

DIANA: You did.

QUAGMIRE: Me...? Are you sure...?

DIANA: Why do you need two foxes? ..

QUAGMIRE: I don't need any foxes...

DIANA: Then why does Kelly need two foxes?

QUAGMIRE: I dunno... She'd probably tell you she doesn't need any foxes either... Maybe she likes to play the field...maybe she picked 'em up at a one-cent sale...I dunno...

DIANA: What do you mean "I dunno"? You're the writer, aren't you?

QUAGMIRE: What does that have to do with it...?

DIANA: Quagmire, you're *impossible!*!

QUAGMIRE: No, the Purple Puffle is impossible...I'm just highly improbable...

DIANA: How did the Purple Puffle get into this?

QUAGMIRE: It was a rather neat segue, don't you think...?

DIANA: Would you like to talk about the Purple Puffle, then?

QUAGMIRE: Not really...

DIANA: Okay then, it's getting late; let's call it a--

QUAGMIRE: I'd like to talk about fans...

TUBBINS: Oh no!!

DIANA: You'd like to thank all your fans for supporting CUTEY BUNNY, and say how much you appreciate their readership and letters and--

TUBBINS: Wait, wait!!

QUAGMIRE: No, I wanna tell all the fans how much I hate 'em an' those damn furry dragons on their shoulders, an' their dumb pointy elf ears, an' rubber ray guns, an' tacky star trekky suits, an' they come up an' drool on your books an' stick all the pages together, an' ask if you've got any t-shirts in XXXXX-large with a V-neck collar an' studs, an' will you sign their damn program booklet an' maybe draw a little picture of Wolverine or Daredevil for free, an' they'll probably buy one o' your comics if you ever get famous an' work for Marvel an' draw X-MEN or something, an' how come she's got donkey ears, an' why don't you draw mutants or ninjas or something' good, an' did you ever work for Hanna-Barbera, an' I saw someone else over there who draws just like you only different, an' how come you don't got color inside, an' I might buy one if it was in color like ROM or WONDER WOMAN or U.S.I, an' do you wanna know my secret elf name, an' don't you think Wendy Pini is really cool fer sure, an' I'm gonna be a cartoonist too an' be rich an' famous, an' do you wanna see a whole sketch book fulla elves an' furry dragons, an' why doncha publish one o' my stories an' give your book a little class, an' if you give me a free comic I'll review it in my cruddle an' maybe you could do us a cover illustration, but don't do that dumb rabbit, an' when are you gonna start a fan club so all the fans like me can join, an' which way to the potty, an' have you read the latest Teeny Titans, it's really cool fer sure, an' how come you don't do a team-up book, an' I got a picture of John Byrne pickin' his nose, do you wanna see it, an' will you autograph my little brother he thinks you're George Perez, an' do you have any

t-shirts in XX-small with a different picture on it, an' I'd buy a book if it was about elves, an' are you the guy that was here last year an' passed out by the refreshment stand, an' can you tell me how to be a cartoonist, an' why doncha let me write your stories, 'cause I'm a great writer, I just haven't sold nothin' yet, an' do you wanna see all these scripts I did for Lost in Space 'cause it's my favorite program, I like it even better'n the Gong Show, an' I'm goin' to the costume contest as Snow White an' the Seven Dwarves, all of them, an' can you give me your business card in case I ever need to call you, an' can you draw me a picture of the Avengers an' Justice League an' X-Men an' Fantastic Four an' Teen Titans an' everybody else all fightin' an' I wanna see all their faces an' can you draw the girls nude, an' can you hold my rubber chicken while I go find my friend to show him these dumb books of yours an' do you think Mike Grell will ever draw ROM, an' some little kid comes along an' throws up under your table, an' do you wanna trade some of your books for these mini-comix of mine all about toadstools, an' look at this picture of Cutey Bunny I got from that guy over there who draws for Marvel, he draws better'n you don't he, an' I think I just spilled my drink on your t-shirts, an' I'm gonna work for Marvel 'cause I can trace Iron Man, an' how come your bunny's brown, why doncha do pink bunny rabbits, an' I think the gophers would be better if they looked more like Chip an' Dale, an' I bet I could do a back-up series for you better than Space Hamsters, an' I'm makin' my own animated cartoon, you wanna help, an' will you sign this copy of THUNDER BUNNY, an'...

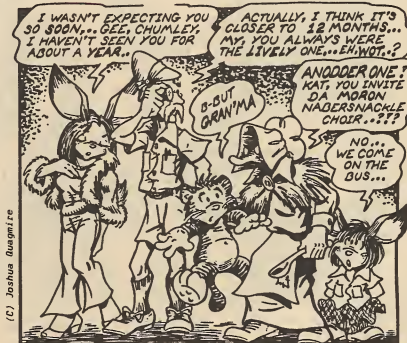
DIANA: Stop, stop, stop!!

QUAGMIRE: ...an' this is my furry dragon, his name is Josh, I named him after you, an'...

DIANA: Shuttup, shuttup Quagmire!!

QUAGMIRE: ...an' when I grow up I wanna be just like you, 'cept not as fat...an', an'...huh...?

DIANA: That's just enough!! I've had it with you, Quagmire! Take your damn cat and geddoudda here!!!



The whole crew (almost): Cutey Bunny, Prof. Chumley Knickenbocher, Fatty Tubbins, Grandma Phooey, and Taffy O'Hare

QUAGMIRE: Oh hi Diana... When did you come in...??
DIANA: Good-bye!!!

SLAM!!

QUAGMIRE: Hey Tubbins, that was Diana...wasn't she gonna do an interview or somethin'...?

TUBBINS: I think maybe she changed her mind.

QUAGMIRE: These dames is funny...jus' can't figure 'em...

TUBBINS: Let's go get a sandwich.

QUAGMIRE: Sounds good to me...

slam...

.....
Here you have it, readers: the definitive Joshua Quagmire interview, completely unexpurgated and completely off-the-wall. Politeness--not to mention my publisher--prevents me from saying exactly what I think about Quagmire, but do you believe me now when I tell you that the man is certifiable???
.....

KING KONG CREATOR HONORED

The Oakland Kaiser Center is currently hosting a free exhibition of paintings, photographs, and sculptures by Willis O'Brien, "the Oaklander who created King Kong."

Willis "Obie" O'Brien pioneered the singular art of stop-motion model animation. His first major film was *The Ghost of Slumber Mountain*, seen by nearly half a million people during its 1919 Broadway engagement. From there, he continued to experiment and develop new processes of model animation, lending his talents to such classic films as *The Lost World*, *King Kong*, *She*, *The Last Days of Pompeii*, and *Nighty Joe Young*. The latter, released in 1949 at a final cost of two and a half million dollars, earned the 64-year old O'Brien a much-deserved Oscar for special effects.

The exhibition, sponsored by the Kaiser Aluminum and Chemical Corporation, was curated by local artist Miron Murcury and features original one-sheet art from several of O'Brien's films, watercolor continuity sketches, oil paintings, photographs of Obie at work, models of apes and flying reptiles, and more. Located on the second floor mezzanine of the Kaiser Center, 300 Lakeside Drive in Oakland, the exhibition will run 'til April 16th.

Miron Murcury has also put together a handsome exhibition catalogue which details the life and work of Willis O'Brien. Printed in black and white on glossy stock, this 16-page catalogue is available for \$2 at all Comics & Comix locations, or by mail for \$3 ppd. from Miron Murcury, P.O. Box 1311, Oakland, CA, 94604.

SOOPER HEROES

"The Comics News Bulletin
with the emphasis on BULL"

by Don Chin

Firestorm, like the new Iron Man, will be undergoing a major personality change, according to creator/writer Gerry Conway.

"Firestorm will no longer be high school student Ronnie Raymond as of issue #50. Pop-rock superstar Michael Jackson will be the new Firestorm, and we think the transition should be quite smooth since Michael is used to running around with his head in flames," he said.

Spider-Man sleeping with a prostitute?! Yes, Marvel Comics Group is coming out with an X-rated series about call girls and the men they cater to. Jim Shooter says the title of the book will be *MARVEL SUPER-HEROES: THE SECRET WHORES*. The creative team on the book is "John" Byrne (writer), "John" Buscema (pencils), "John" Totleben (inks), and "John" Costanza on letters. Sources say that the team is presently in a cheap motel in Brooklyn working on the book.

On a recent visit to Earth, Galactus promptly plucked Prince Namor out of the Atlantic Ocean, placed him between two large slices of bread and ate him, without bothering to even scale the aquatic royalty. The reason? "I simply love Sub-Mariner sandwiches," the purple people eater said.

CARLOT 3000 is a new Marvel series planned for release next year. Chris Fairmont, writer, says the book will be about a used car salesman in the far future named Honest Arthur and the Magik stick shift called "Low-Caliber" he removes from an ancient VW frame. The price of the book will be an unbelievable \$10, but Marvel is willing to negotiate the cost. Artwork will be by Edsel Hannigan.

Detective Jon Sable made a serious mistake yesterday by charging Aquaman with burglary. Hours after Sable had apprehended the OC hero, the real culprit turned himself in at a nearby police station. When Sable was asked his reasoning behind suspecting Aquaman, he replied, "I just sensed something fishy about him."

French's, a manufacturer of hamburger condiments, is marketing a free comic book giveaway with the cooperation of OC. Look for *HE-MAN*, *MUSTAROS OF THE UNIVERSE* on your grocery shelves soon.

Famous comic strip dog Snoopy of *PEANUTS* was taken into custody today for trying to murder *NEXUS* and *BAOGER* writer Mike Baron. A Wisconsin homicide inspector said that Snoopy was out flying in his Sopwith Camel doghouse when he sighted the victim sunbathing in his backyard. Upon sight, the goggled beagle opened machine gun fire, hitting the popular scripter in the shoulder and leg.

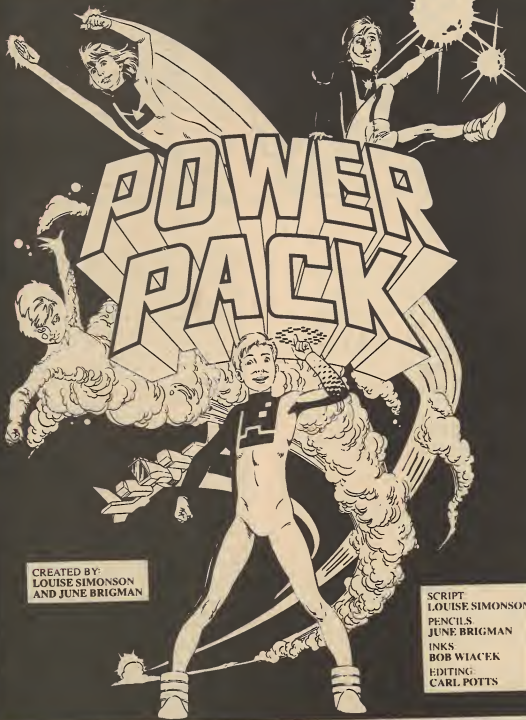
"Everybody knows I hate the *Red Baron*!" the dog muttered while being dragged into his cell. The only comment owner Charlie Brown had was "Good grief!"

.....
Don Chin is a regular contributor to THE COMICS BUYER'S GUIDE who, as CBC readers are no doubt aware, occasionally indulges in plastic surgery!
.....

A NEW GENERATION OF SUPER-HEROES!

FOR READERS OF ALL GENERATIONS.

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CREATED BY:
LOUISE SIMONSON
AND JUNE BRIGMAN

SCRIPT:
LOUISE SIMONSON
PENCILS:
JUNE BRIGMAN
INKS:
BOB WIACEK
EDITING:
CARL POTTS

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ATLANTIS

ATLANTIS is a soon-to-be-released graphic novel published by Apache Communications in Canada. It is written by Geoffrey Scott, with artwork by Danny Bulanadi and colors by Steve Oliff.

I read precisely three pages of this disastrous graphic novel; I refused to go on.

Let me make something clear: I know nothing about writing comics. I have never attempted to do so, nor do I have any great desire to take a stab at it. Even I, though, know that when one is scripting a comic book and is presented with a picture of a worried king, the last thing one writes in a caption is "The king worries." Write "King Bonzo ponders the after-effects of his wild sex orgy the previous evening," if you wish, or even "Hail to the King," but for God's sake, do not write "The king worries." I can see that the king is worrying. He is worrying right in front of my eyes. That is the purpose of having pictures in the book.

End of lesson. End of review. If ATLANTIS serves any purpose, it is what happens when someone ignores the above advice. Disaster.

NEW MUTANTS #18

This issue heralds Bill Sienkiewicz' triumphant return to "real" comics. Regardless of the story (which is typical thrill-a-minute NEW MUTANTS fodder), Sienkiewicz' electric combination of avant-garde layouts and realistic renderings is matched by few in the industry. Buy this book.

DALGODA #1

If I seem to be unduly harsh on DALGODA, it is due to the fact that its publisher, Gary Groth of Fantagraphics, is renowned for his potshots at most of the other books in the comics industry. Therefore, I think it fair to judge DALGODA by his standards rather than mine.

DALGODA is nothing new or special, though it does contain lots of big words. Writer Jan Strnad, whom I assume is someone very important since he is always being quoted in *The Comics Journal*, loads this book down with the type of "The Galaxy of the Mororkians had been Mergelplexed by the Smurfofords" captions that keep me from reading similar books like ALIEN LEGION. The end of the book might be

better than the beginning; like ATLANTIS, I didn't finish it. My tolerance level is dropping.

The art by Dennis Fujitake is the book's saving grace. Somewhat reminiscent of Dave Sim's work, Fujitake's characters display an impressively wide range of emotions, while the artistic storytelling is (from what I can gather of the story) quite good.

If you wish to find the pearls of literary wisdom which I have probably overlooked in DALGODA, I assume that it will be reviewed and hailed as a giant step for the industry in *The Comics Journal* within a few months. From this philistine's viewpoint, however, it's nothing to get excited about.

MAGE #1

I truly wish that Comico would discourage its creators from writing pretentious, egotistical introductions to their comics. Earning respect from at least this cynical comics reviewer is difficult enough, and only compounded by prefatory comments that make writer/artists such as Matt Wagner sound like comics' answer to Muhammed Ali.

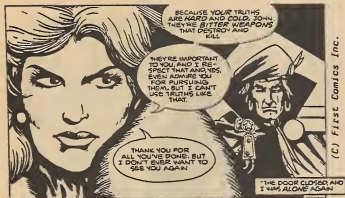
Yet, MAGE has earned my respect. It is not nearly the profound spiritual journey that its author wishes, but it is an unusual and fast-moving story, carried along quite proficiently by Wagner's already distinctive artistic style. My only major complaint about the book, in fact, is that Wagner is recycling several of the same storytelling devices from his previous book, GRENDEL, to the point where they are becoming tedious.

This is also Comico's first color book, but the coloring is atrocious. My guess is that Wagner either has no training in drawing for color or unknowingly drew the book for black and white printing. Whatever the case, the colors look like melted crayons.

In spite of its miscoloring and pretentiousness, I recommend MAGE for anyone looking for something a little different. It's still on the second tier of alternative comics, but it's moving up fast.

GRIMJACK #1

This book is the most pleasant surprise I've had since Gary Hart took the New Hampshire primaries. Writer John Ostrander, solely by virtue of his performance in this comic, has leapt into the upper



(C) First Comics Inc.

Grimjack gets a shot of truth

echelons of my comic book rating scale. Artist Timothy Truman is quite another story, but let's have the good news first.

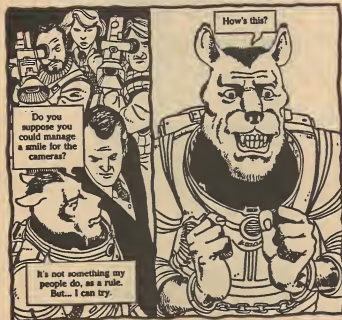
With GRIMJACK #1, Grimjack is transformed from a two-dimensional tough guy into a real person. Ostrander introduces a woman, Sondra Grant, into a fairly standard adventure in order to provide Grimjack with a temporary love interest, and this move reveals more about Grimjack than all his previous adventures combined. This issue could easily have been subtitled "Even Grimjacks Get the Blues," and Ostrander deserves a large amount of credit for completely altering my opinion of his character in a single story.

But then again, there is Timothy Truman. I find virtually nothing in his art that appeals to me. His storytelling is quite competent, sometimes even a bit innovative, and his spotting of blacks is fairly good, but he seems to have absolutely no knowledge of how to draw human figures or poses. I would expect to see most of his characters in hospital wards, or through the eyes of a person on hallucinogenics, rather than in a semi-realistic comic.

Nevertheless, I highly recommend GRIMJACK #1. It is proof that not everyone in comics has forgotten the meaning of the word "subtle".

POWER PACK #1

Having been a kid not too long ago, I have an



(C) Stern and Fujitake

Close encounters of the canine kind in DALGODA #1

instinctive distaste for the way children are portrayed in comics. You will notice, for example, that whenever some sort of U.F.O. lands in comic books, kids inevitably give in to their "childlike curiosity" and go investigate it. Forget it, folks. If I had seen a U.F.O. when I was seven, I would have given in to my "quivering cowardice" and run like my pants were on fire.

As far as the comic book goes, though, it is a standard superhero origin issue, replete with zooming spaceship, annoying alien names, and people who give themselves tags like "Ozoneman" at the story's end. The scripting by Louise Simonson is merely adequate, as is June Brigman's artwork—though Bob Wiacek's inks are notably better than usual.

In all, POWER PACK is another addition to the morass of Marvel superhero books on the shelves, and should appeal to the same people who buy all



(C) Marvel Comics Group

The Power kids discover their abilities

the rest of them. I only hope that it is not indicative of what Marvel plans for its kiddie line.

BEOWULF

This is the premiere graphic novel from First, and as such, I was expecting a little more than what I got.

In adapting the epic poem to this short format, artist/scripter Jerry Bingham has extracted those very elements of the book which make it a classic, leaving only numerous battle scenes between Beowulf and huge monsters. Gone are the classic definitions of heroism and the examples of courtly grace, leaving in their wake page after page of Beowulf either sailing around or hacking something to pieces with his sword.

Though Bingham's drawings are sharp and his storytelling clear, my main objection is that the story he is telling is only a fraction of the original, and those portions he has chosen to cut are exactly what made the poem adaptable in the first place.

Clay Geerdes' COMIX WAVE



"ZIPPY" COPYRIGHT BILL MILLER '84

You're here in the Bay Area where the action is, and I hope you're all keeping scrapbooks of this year; remember there will be only one 1984.

Spain at work in the Mission district on an illustrated comic version of WAR AND PEACE. The preliminary 73,572 sketches will be unveiled at a private showing next Monday in the John at Gary Arlington's comic book store. Everyone is invited. BYOJ.

A near riot at the Mabuhay Gardens last Tuesday evening when the 18' foot plaster of paris statue of Zippy was unveiled center stage during a concert by the Leaky Prophylactic Blues Band. Main problem was getting the statue in place. The ceiling is only 18 feet high, so the top half-foot had to be removed. This, of course, outraged the front row Zipaholics, who couldn't stand to see their elected President stood up minus the pinhead that has come to symbolize his fame. Zippy creator, Bill Griffith, could not be reached for comment.

Great team-ups we'll never see: Harold Hedd meets Barefoot; Mr. Natural meets Googiewaumer; Wonder Wart-Hog meets the Leather Nun; Mr. Toad meets Coochy Cooty (Yummi!); and Fat Freddy's Cat meets Gurgy Tate.

Robert Crumb touring college campuses. Rumor is he rides onstage on the shoulders of a muscular nun. Back in 1967, a Sunday Supplement called Crumb "the reluctant celebrity" but how is that possible? He has yet to appear on the cover of the NATIONAL ENQUIRER and neither Johnny Carson nor Bob Hope have slammed him. Actually, I've heard on the Mendocino Grapevine that the Fritz the Cat creator is a closet couch potato who thinks the world

peaked and started to spiral downward in 1938. Ah, well, to each his period.

Has Jay Lynch found a fat cat to back his multi-million dollar Nard and Pat musical, BIJOU ON THE ROCKS?

Meanwhile, at Last Grasp Publishing Empire in the heart of San Francisco, it is rumored that HUMPO has finally gone to the printer. This is the long-awaited pictorial history of a tribe of gay hippopotami, which tribe would never have been discovered at all had it not been for its disruption of a recent Rugby tournament in the Polo Grounds of Golden Gate Park. Said a member of a visiting Australian team, "We had heard that the Old Blues were big, but we didn't expect them to be that big." HUMPO will have 48 pages and will be printed on newsprint on 16 x 20 inch paper. The artist, a newcomer to the underground scene, is keeping a low profile, but rumor has it he got into comix through his illicit relationship with a notorious feminist comics star.

WOMINGS COMIX #63 is in the works. The title came from Elzie Segar's old habit of having Popeye refer to women as "womings". Every artist in this issue is over the age of 40, which has led to cries of ageism from the younger femme cartoonists on the scene. Lead story is about a pioneer woman who raised thirteen children. It's 72 pages long. It was longer, but the publisher put his foot down when he saw the printing estimate, so we will never know what happened to that thirteenth child and the four men who mistreated her; ah, well, you've read about one sexist pig, you've read about them all. The book will weigh about two pounds and sell for \$6.50.

The long-awaited HETERO FUNNIES has been delayed until early May, not because the book isn't finished; actually, most of the art was drawn five years ago, but because the publisher likes to gang print, he's waiting for several other artists to finish up several other books so that all can come out together. HETERO is a unique book, one that features men and women actually going out on dates, sipping sodas, slam-dancing, and generally enjoying one another's company. Such quaint ceremonies as engagement parties and weddings figure in most of the stories and parents are not seen as "old straights", but as warm, friendly people having a valid point of view and an interesting lifestyle. Critics who have seen advance stats of the book have been cool in their reception; most think the book won't sell, particularly in Polk Gulch and Castro Valley, but good sales are expected in El Cerrito and Vacaville. And rumors that the editor of HETERO is a swinger and porn king are not true; he happens to be an ex-minister from Bakersfield.

And, no, no one knows what happened to Wendel Pugh.

That's it for this month, folks. Stay on the COMIX WAVELENGTH. Remember, the rumors begin here. As time passes, they become history.

COMIX WAVE is a registered trademark of Clay Geerdes. 1984, all rights reserved. Used here by permission. COMIX WAVE #17 is out with art by Kevin Eastman, Tom Christopher, Randy Maxson, and others. BAD GIRL ART #6 features Miller, Holman, Howard, Clark, and Foster. Each book is \$1.87 pp. from Clay Geerdes, P.O. Box 7081, Berkeley, CA, 94707. COMIX WAVE is a training ground for upcoming artists, a good place to get exposure, and worthy of your support.

NOTES FROM UNDERGROUND

BY
DI SCREAMING

Burrowing down under for a quick peek at what's happening on the other side of the main stream...

We come up with ESCAPE MAGAZINE, a 6" x 8" black and white zine with colour covers, published in England. Billing itself as "an independent British story-strip magazine," ESCAPE comprises some of the best alternative fare I've seen in a long time. Editors Paul Gravett and Peter Stanbury warn the reader not to approach the magazine with any preconceived ideas: decidedly *not* for the singularly-minded superhero set, ESCAPE offers a wide variety of entertainment with an international flair and a commitment to quality. ESCAPE #3, the latest issue, features an eclectic assortment of news, reviews, and gift ideas, interspersed with many fine strips by the likes of Hunt Emerson, Chris Long, Savage Pencil, Myra Hancock, and more. Of special interest this issue are the interviews with Emerson and Joost Swarte (my own personal European fave rave). Do yourself a favour and ESCAPE! The magazine is distributed in North America, fortunately, by Last Gasp for \$2.95. Worth every penny--and then some!

Another recent underground release is WEIROO #9. Though I've found my interest waning in previous issues, Crumb's latest offering is a solid effort, featuring the work of Spain, Terry Boyce, Peter Bagge, and Oori Seda, among others. Feel free to ignore the ELFQUEST parody, "Elf-Squelch," by Jane and J.O. King--it's unimaginative and



Another ironic slice-of-Crumb-life



Kaz's "Vamp Dance" from DOPE #5



Emerson's "Calculus Cat" featured in ESCAPE #3

loaded with cheap shots. On the other hand, Dave Geary's "Modern Boy" boasts an off-beat, new-wavish art style--a definite departure from the more traditional u.g. approach. And for an even more off-the-wall style, check out the 6-page spread of artwork by Max Crumb (Robert's brother): bizarre, dadaistic, and kind of fun--in a grotesque way! As for Robert himself, his 5-page collaboration with wife Aline Kominsky-Crumb is priceless: another ironic slice-of-life episode and, in this reviewer's opinion, a telling argument for birth control! WEIROO #9 costs \$2.50 and is published by Last Gasp.

DOPE #5, the all-marijuana issue that isn't quite, has also finally hit the stands, showcasing the talents of Sharon Rudahl, Steve Stiles, Gary Whitney, and more. Reed Waller's Omaha the Cat Dancer is on the prowl once again this issue, while Monte Wolverton proves the old adage "like father, like son" with his "Dr. Dean Clearbean", and RAW artist Kaz provides a charming little horror story in "Vamp Dance". And if that's not enough, Charles Burns' "visionary" cover is itself worth the book's \$1.75 price tag. Published by Kitchen Sink, the fifth issue of DOPE COMIX may, sadly, be the last. If ever an underground comic deserved support, this is the one.

Some self-publications of interest:

DANCE OF DEATH #8, by Jane J. Oliver;
WEIRO PIN-UPS, by Jim Williams;
BABYFAT #41, with a cover by Randy Clark;
VISION #1, by Parsonavich;
VAMPIRE VIGNETTES, by Jane J. Oliver;
WANTED, the story of Tom Christopher's bust;
PUNKOMIX #3, by Clay Geerdes;
PAGAN COMIX #1, by Jane J. Oliver;
FUTURE FOLLIES #2, by B.A. Sprinkle;
KRAZY KOMIX #6, by Jim Waltman.

All the above are available for 50¢ plus stamp from Clay Geerdes, Box 7081, Berkeley, CA, 94707.

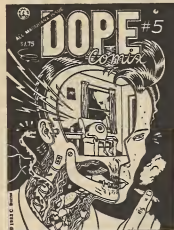
OUTSIDE IN is a series of mini-comix devoted to the art of self-portraits. Already up to #14, each issue is available for 50¢ ppp. from Steve Willis, 3854 Irving, Pullman, WA, 99163.

Willis' own *AI RECALL THE SIXTIES* is available

for 50¢ ppp. from Robert Stump, 3410 Norton St., Hopewell, VA, 23860.

DOUBLE PARADOX PUBLICATIONS is a local zine featuring both strips and single illustrations in a superhero vein. Available for 60¢ plus stamp from Russell Fletcher, 1419 Jefferson, Fairfield, CA, 94533.

UNDERGROUNDS ARE NOT DEAD!



Under the impression that "underground" comix are dead? Don't you believe it! Two new titles are out from Kitchen Sink Press in December and a blockbuster color mini-series in spring!

DOPE COMIX No.5...Terrific cover by Charles (Raw) Burns highlights this all-marijuana issue. Plus: Steve Stiles, an "Omaha" story by Reed Waller, Chris Browne (son of Dik), Monte Wolverton (son of Basil), Sharon Rudahl, Gary (Phoebe) Whitney & more! \$1.75.

GAY COMIX No.4...powerful AIDS story by Howard Cruse. Vaughn Frick cover. Lee Marrs, Kurt Erichsen, Joe Sinardi & Roberta Gregory, 44 pgs. \$2.

Harold Hedd starring in **HITLER'S COCAINE**...coming in spring! Baxter paper/full color adventure story from ultra-talented Rand Holmes. Watch future ads for 1st issue's release date.



Color Spirit Comic Book!



The Spirit is now a full-color Baxter paper comic! For the first time ever the classic Will Eisner stories are reprinted in chronological order. And what classics they are! No.2 is on sale in mid-December. It has better color than ever! The originals (if you find them) would cost \$120+.

Will Eisner's QUARTERLY 1

What a package! The first issue of Will Eisner's Quarterly starts off with a brand new 33-page story, "Life Force," a sequel to the universally acclaimed graphic novel, A Contract With God. Eisner proves again with this powerful story that he is at the height of his powers. Also featured is a long interview with Neal Adams—illustrated by many never-before-published examples of Adams' art. Finally—a 16 page color section which reprints a very early Spirit story plus a Bob Powell Mr. Mystic—both from 1940! Add a new Eisner cover painting...all for just \$2.95.



HARVEY KURTZMAN & WILL ELDER GOODMAN BEAVER

The long-awaited Goodman Beaver collection, originally announced for November publication, ran into some legal snags and will *not* be available before Christmas. However, it is at press and will be out soon after Xmas.

The Goodman Beaver book features four complete classic stories by Harvey Kurtzman and Will Elder plus a lengthy illustrated introduction by Dave Schreiner providing background information, commentary by Elder & Kurtzman and a synopsis of the ill-fated "Goodman Goes Playboy" story which cannot be included in this volume. A deluxe hardcover edition is available, featuring a color dust jacket, seven binding and a special plate drawn for this edition and autographed by both Kurtzman and Elder. Limited to 1250 copies: \$25. Quality paperback edition is also available at \$9.95.



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